

Outlook Brings 'Cheerfulness of Convalescence'—
Moderns Gain Hearing in Conservative Circles—
Native Painters Discard Theory That Work
Must Look Foreign.

By HENRY MCBRIDE.

AT this season of the year it is impossible to resist a feeling of hopefulness in regard to the prospects for the art season, although to tell the honest truth no change in the world situation is visible to the anxious watchers in the tower, and without a better world—that is, a world more at ease with itself—there cannot be better art.

But last winter was particularly ghastly from the point of view of accomplishment, and when it had finished every one connected with it breathed a sigh of relief, feeling that whatever more might happen the worst was over and that things must mend.

It is the cheerfulness perhaps of a convalescent, but that is not a bad kind of cheerfulness to have, and it is with that that we totter to the shutters, let in the light, rearrange our wares and prepare to keep peace between the artists and the public for another winter.

As a writer and an American, the straw that we clutched at when adrift in that sea of gloom last winter was the fact, patent to us at least, that native wares were looking up. They are not so profuse yet as the French or English, nor do we yet pretend to a worldwide authority that would appear to be in keeping with our brilliant financial position, but not only have we more living painters who are taking their inspiration directly from the soil than we had in 1914 but we have an immensely wider public that has learned to demand the native flavor in native goods. A group of clever but misguided artists of a generation ago had carefully drilled our public into the notion that to be good art must be foreign, or at least foreign looking, and it has been no easy task to supplant this monstrous teaching with the theory—obviously true at the first glance—that is now gaining ground. Mr. Guy Pene du Bois, in a recent *International Studio*, made an accusation in rather vague terms that the present writer is Francophile. The accusation might have been less vague without giving offense in this quarter.

France's Advantage Not Now So Overwhelming.

The fact is that this critic, up until about 1914, was a citizen of the world, perforce, in order to keep going as a critic. He was about nine-tenths French because nine-tenths of the art world were French. The Rodins, the Cezannes, the Rousseaus, the Matissees, with their live stuff, were compelling our eyes to Paris and obliging us to neglect the pathetic Blashfields, Coxes and Dewings, with their ineffectual echoes of the scholastic past. To be contemporary, then, we were obliged to go abroad.

But events have changed all that. The advantage that France had is now not so overwhelming as it was. It still leads—and we are still Francophile enough to admit that—but it would require subtler mathematics than we possess to figure out by what percentage. It moves by previously acquired momentum rather than by actual force.

If momentum can do so much, think what it will do for us, with our great weight, once we start, and that we have started is now the general feeling. The real dramatic interest for us Americans begins to be here. There are some who will tell you that a death is just as captivating as a birth, but it is hard to convince young papas and mammas of that.

Communities all over the United States are, to use the old fashioned phrase, in an interesting condition. We have just fallen heir to the proud position of world supremacy that was Spain's at the time she produced Velasquez. We, too, can now afford to produce expensive geniuses, and we intend to do so—in fact have commenced. The general opinion is that they are to be as lusty as those that Walt Whitman prophesied for us. Is it any wonder, then, in these crisp October days, that we are undismayed as we peer into the immediate future? After all, the "cheerfulness of a convalescent" is too mild a metaphor.

Significant Ripples on the Surface.

Quite a few significant ripples upon the surface of the waters that sufficiently indicate the direction of the winds are the publications that celebrate the performances of the innovating artists.

The *Picabia* number of the *Little Review*, issued during the summer, was the most daringly modern review that has yet appeared in the States, and the fact that the issue was still nine-tenths French does not conflict with the assertions made above concerning our future, since the review concerned itself with actual attainments, with the period just over, but which still lights up the path we are now to tread.

The *Dial*, too, is all for modernity and seems so avid for American productions that it is now unlikely that our revolutionary thinkers will be kept waiting long at the gates.

A publication just announced that ought to help considerably is Albert E. Gallatin's new book about the American water colorists, for the work has been summarily printed under the name of the famous Mr. Bruce Rogers and contains not only enthusiastic appreciations of the work of John Marin, Charles Demuth and Charles Burchfield, but careful reproductions in color of some of their things. To place Marin, Demuth and Burchfield, firmly beside the fixed star, Winslow Homer, in a serious critical estimate, is to say the least, going some. It will not only be sure to affect the ideas of collectors but will put heart into the entire younger school.

M. Foch Tells How to Paint Permanent Pictures

Maximilian Foch has written a small handbook, "How to Paint Permanent Pictures," that is a marvel of simplicity and directness and that ought to aid students immensely. So many foggy essays have been printed upon this subject and so many teachers of painting ignore the subject altogether that Mr. Foch may be said to have supplied a long felt want. It is not likely that old hands will agree with all of Mr. Foch's particulars, since old artists never agree with anybody upon technical considerations, but an example or two will point out Mr. Foch's clearness.

In the chapter for instance, upon "The Simple Palette," he says: "The average painter can get along perfectly with ten colors. In fact the skillful artist can paint practically any picture with six colors—blue, yellow, black and white. The red, in this instance, would be a bright iron oxide, sold under the name of Venetian red, or light Indian red; the yellow would be medium cadmium, the blue would be ultramarine blue, the black would be lamp black and the white would be zinc white.

"But in order to work no hardship on the painter ten colors are all that are needed for the average work. These ten can be intermixed, with the exception of madder lake, will not fade, will not react upon each other, nor will they interfere with the drying of each other. Following is the palette with which an average painter can get along perfectly and from which no bad results are ever obtained: lampblack, zinc white, bright red iron oxide, raw sienna, or yellow ochre, burnt umber, opaque chromium

Treasures in Art to Be Seen in Various Galleries



by JOHN GREGORY "PHILOMELA" COURTESY OF SCOTT & FOWLES.

What music is to literature. It will be the essence of painting, just as music is the essence of literature. The amateur music expert, in listening to a concert, joy of a different order from the joy he feels in listening to natural sounds, like the murmur of a stream, the roar of a torrent, the whistling of the wind in a forest, or the harmonies of human language founded on reason and not on aesthetics. In the same way the new painter will provide their admirers with artistic sensations due solely to the harmony of odd lights.

"The secret aim of the young artists of the extreme schools is to produce pure painting. It is an entirely new plastic art. It is still in its first stage and is not yet as abstract as it would like to be. Most of the young painters work a great deal with mathematics without knowing it, but they have not yet abandoned nature, whom they patiently question so that she may teach them the way of life. A Picasso studies an object as a surgeon dissects a body. This art of pure painting, if it succeeds in disengaging itself entirely from the ancient school of painting, will not necessarily cause such painting to disappear any more than the development of music has caused the disappearance of different kinds of literature or the acidity of tobacco has replaced the savor of food.

"The new artists have been violently reproached for their geometric preoccupations. And yet geometric figures are the essence of drawing. Geometry, the science which has for its scope space, its measurement and relations, has been from time immemorial the rule even of painting. Up till now the three dimensions of the Euclidean geometry have sufficed for the solitude which the sentiment of the infinite arouses in the souls of great artists. The new painters do not propose, any more than did the old, to be geometricians. But it may be said that geometry is to the plastic arts what grammar is to the art of the writer. To-day scholars no longer hold to the three dimensions of the Euclidean geometries. The painters have been led quite naturally, and so to speak by intuition, to preoccupy themselves with possible new measures in space, which, in the language of modern studios, has been designated briefly and altogether by the term 'the fourth dimension.'

This is so precise an exposition of what the best known cubists were after, that it would have seemed that nothing further need have been written upon the subject, yet so slow is this vast modern world in getting to the true fine of knowledge that oceans, as the public knows, of ink were spilled.

About the end of this month an important exhibition of the work of the Frenchman, the galleries of Wildenstein & Co. It is the collection that aroused so much interest in Paris during the summer, and since Prud'homme is the first to appreciate the talent of Sir Thomas Lawrence.

M. Knoedler & Co. are showing Sir Thomas Lawrence's portrait of Lord Seaforth, chief of Clan Macdonald, and Master of Kintail. Lord Seaforth wears the uniform of the Seaforth Highlanders, which he organized for service in India in 1871, and of which he became colonel in chief. He was a member of Parliament for Ross-shire from 1874 to 1879 and in 1874, and later was a Governor of the Barbados. He was a great patron of the arts and was one of the first to appreciate the talent of Sir Thomas Lawrence.

The *International Studio*, under the able management of Peyton Boswell and his assistant, W. B. McCormick, appears to have a new lease of life and with each issue improves upon itself. It achieves the effect which all editors love to achieve of opulence, but wisely restrains from vain display. It does this chiefly with reproductions in color, which ought to prove a boon to students that live far from the great centers of American life.

Mr. Boswell aims at impartiality and really succeeds in being impartial. He has a tender feeling of guardianship for the elder Academicians, which is fine of him, and gives them some of the best places in his magazine and even some of his color reproductions; but also he has a *finesse* for the developments in distant and foreign lands and is aware of the genuine new importance of the doings of the younger generation of innovators. It seems a decided achievement to have taken a magazine that had become negligible and in two or three months convert it into a live institution.



BACCHANTE by P.P. PRUD'HOMME COURTESY OF WILDENSTEIN & CO.



LORD SEAFORTH by SIR THOMAS LAWRENCE COURTESY OF KNOEDLER & CO.

Sixth Century Armenian Art in Exhibit at Columbia

Fragmentary Relics of Survival of Trukish Conquests in Collection Shown for First Time in Avery Library of University.

A small bronze by John Gregory of "Philoela," the young girl who was changed into a nightingale, is being shown in the galleries of Scott & Fowles. This is the first small bronze by Mr. Gregory, who is a fellow of the American Academy at Rome, and who has been chiefly known by the fine figures he carved for Mrs. Payne Whitney, Charles M. Schwab and the Cunard Building. Mr. Gregory is not alone in celebrating "Philoela," since Matthew Arnold wrote a charming poem about her.

These fragmentary relics, the survivors of Turkish conquest, are fair indications of the possible fate of the Byzantine monuments of Constantinople should the Kemalists be allowed to have their will, according to William B. Dinsmore, Avery librarian, under whose direction the exhibition has been arranged. "In any case," he added, "the monuments of Constantinople have been fully delineated and studied; the records necessary for the study of the history of architecture are nearly complete.

"But the monuments representing the provincial development of Byzantine architecture in far away Armenia—a development of such strength that even Constantinople had to call upon an Armenian architect to rebuild the dome of St. Sophia—perished centuries ago and have been lost in obscurity."

Mr. Fetvadjan began his studies of Armenian architecture in 1900, already well equipped as a painter, after a decade of studies at Constantinople and Rome and lengthy sojourns in other European capitals, according to Mr. Dinsmore. He was not an architect and therefore concerned himself less with problems of planning and construction than with motives of design.

This was all the more valuable, according to Mr. Dinsmore, because it was a subject previously neglected, his immediate predecessors, Strzygowski and Rivoira, having investigated rather the general form and structure of the buildings. As a result of the work of twenty years Mr. Fetvadjan accumulated about two thousand careful pencil drawings of architectural motives, forming the most complete corpus of Armenian ornament ever undertaken, it is said.

Nearly 500 of these small drawings are shown in the present exhibition, classified under the heads of capitals, panels, doorways, windows, niche heads, arches, moldings, etc., for the most part carved with intricate patterns in relief. While these form the major portion of the exhibition, atmosphere is lent by a series of twenty-seven views in water color, executed with the clarity of photographs and representing the most important of the ruined buildings of their entirety.

In these larger on the general distribution of the ornament shown in the small drawings may be seen, as well as the forms of the churches and palaces, and the methods of construction. To assist in the interpretation of the designs, some of the more important illustrated books, giving plans and photographs, have been selected from the scanty literature dealing with the subject, and are placed at the disposal of the visitors. A dozen of Mr. Fetvadjan's colored drawings of women in native costume are included in the exhibition, because of their decorative value.

Damrosch to Be Soloist at Young People's Concert

Continued from Page Three.

On November 14, Mr. Stransky conducting. A program of the Concertgebouw of Amsterdam for its first concert of the season under Willem Mengelberg on Sunday, September 22, received at the Philharmonic office, announces the performance of Brahms's Academic Festival overture and violin concerto—the latter played by Huberman—and the first symphony of Beethoven.

The Oratorio Society, Albert Stoessel, conductor, announces for its initial performance of the season, on November 22, in Carnegie Hall, the first New York performance of Paolo Gallico's dramatic oratorio, "The Apostles." This work won the \$5,000 prize recently offered by the National Federation of Music Clubs and is set to the text of Pauline Arnaud MacArthur and Henri Pierre Roche. The soloists, great chorus, orchestra and organ in the modern idiom, the music is an interpretation of the message conveyed in the books of Daniel and the Revelation. The work is divided into a prologue and three parts, namely: "Belshazzar's Feast," "Armageddon," "Babylon" and the Millennium. The soloists engaged for this performance are: Barboza, soprano; Frieda Klink, contralto; Elsa Strala, soprano; Delphine March, contralto; James Price, tenor; Edwin Swain, baritone and Frederick Patton, bass.

That Lucien Muratore will not return to fill any engagements with the Chicago Opera this forthcoming season, and that he is to be replaced by Dalmores, the French tenor, was ascertained in an announcement from J. F. Allen, manager for Dalmores, who returned here recently from Paris, where negotiations were concluded with Giorgio Polacco, leading conductor of the Chicago Opera. The former announcement that Dalmores will begin an engagement in Keith's vaudeville theaters is not altered by the operative contract, and as previously stated, he will sing at the Palace Monday, October 16. Dalmores is expected to arrive on the Finland from Brussels to-day.

The New York String Quartet, founded by Mr. and Mrs. Ralph Pulitzer, will make its first New York appearance at Aeolian Hall on Thursday evening, October 26. The quartet will give the first of three Thursday night subscription concerts, the other dates being November 23 and March 1. The quartet, which consists of Oscar Caden, first violin; Jaroslav Sikovsky, second violin; Indvik Schwab, viola, and Bedrich Vaska, cello, was organized in 1919, but at the time of its founding it was agreed that no public concerts be given in this city until three years had elapsed. The ensemble's performances have been confined chiefly to private recitals in the home of the founders.

Jean Gerardy, the Belgian cellist, is returning to America after several years' absence. He will arrive here late in October and will make his reappearance in New York with the Philadelphia Orchestra on the evening of November 21. He is making a tour of Poland before leaving for America.

The Irish Regiment Band will make its first extended tour of the United States this season. This famous musical organization, with Oscar Caden, first violin, will make his reappearance in New York with the Philadelphia Orchestra on the evening of November 21. He is making a tour of Poland before leaving for America.

The American Music Guild, now in its second season, purposes to give three concerts in the Town Hall, on the evenings of January 3, February 7, and March 7, the programs of which will contain the best compositions by American composers. The Guild cordially extends an invitation to all American composers to submit works for performance this coming season. Send compositions and communications to Secretary of the American Music Guild, 1 West Thirty-fourth street, room 604, New York City.

At present the resources of the Guild are limited and the programs for the coming season must be confined to vocal, piano, violin, viola, violoncello, and chamber music compositions. However, it is hoped that at no distant date the services of a first class symphony orchestra can be obtained for several concerts of larger orchestral works. The Guild's members are Marion Bauer, Louis Gruenberg, Sandor Harmati, Charles Haubel, Frederick Jacobson, A. Walter Kramer, Harold Morris, Albert Stoessel, and Deems Taylor.

Reinhold Werrenath will give his first song recital this season on Sunday afternoon, October 22, in Carnegie Hall. Artists wishing to exhibit at the "Autumn Salon" of Columbia Heights, Brooklyn, N. Y., or at the desk at the "Autumn Salon."

of pianists throughout the country. He has engaged Carl Friedberg, the European artist, to give a special course at the institute for the most advanced students who may elect to take this work at the school. Carl Friedberg has not been in the United States since 1914, when he made a countrywide tour, both as a soloist and as the pianist with leading symphony orchestras, such as the New York, Boston, Cincinnati, Pittsburgh and St. Louis. He also gave concerts in conjunction with Fritz Kreisler.

At this time, he had finished ten years service as teacher of the piano at the Conservatory of Cologne, and was better known for his work in Europe than in this country. He returned to Europe to concertize in all the important capitals. With his fame as a teacher he has been conducting classes all over the Continent on the occasion of his appearances as a solo artist.

Mr. Damrosch also announces the addition to the faculty of George Hamilton, the singer of songs, a model teacher in diction and phrasing. Mr. Hamilton is considered one of the best examples of the American singer of to-day. Several of the familiar names are retained in this year's faculty, Mr. Frank Kneisel, Mr. Henry Edward Krehbiel, and Mr. William J. Henderson among them. The school has opened with its largest enrollment in history and will continue to receive artists throughout the year who will demonstrate to the advantage of the student body.

In selecting the musicians for the new City Symphony Orchestra great care has been taken by the founders, including Senator Coleman du Pont, Bartlett Arkell, Manton B. Metcalf, Lewis B. Clarke and Ralph Pulitzer, to secure only men who have had experience in other important symphonic organizations. From the Boston Symphony Orchestra fifteen men were taken. Eighteen City Symphony players have been with the New York Philharmonic Society, twenty-five with the New York Symphony Society and nineteen with the Metropolitan Opera House orchestra.

Anah Doob-Kopetsky, soprano, is to give a song recital at Aeolian Hall on the afternoon of November 1. Mrs. Kopetsky is a native of Cincinnati and is the wife of a distinguished New York surgeon, Dr. Samuel J. Kopetsky, who during the war was a Colonel in the Medical Corps, having charge of the sanitary train of the Wildcat Division. Mrs. Kopetsky in her recital will among other things give a group of the songs of Hugo Wolf, having studied these songs with Potpeschnigg, an intimate friend of Wolf.

Charles Dillingham has rearranged the Hippodrome's series of Sunday night concerts so as to place the big playhouse at the disposal of Lieutenant-Commander John Philip Sousa, and his band on Sunday night, November 5, for the annual concert which he has been accustomed to give in the Hippodrome. Upon that evening, which will mark Sousa's only New York concert this season, he will direct a band of 110 pieces, as well as presenting the soloists who have been with him this season.

Frances Hall, pianist, will give a recital in Aeolian Hall on Thursday afternoon, October 26, at 8 o'clock.

Music Programs at Picture Houses

The musical features of the program at the Capitol this week are confined to the special music score and presentation which S. L. Rothafel has arranged for "The Prisoner of Zenda." The production will be introduced by an elaborate prelude employing the entire Capitol organization, including the orchestra, Erno Rapee conducting; the ballet corps with Alexander Oumansky, Mlle. Gambarelli, Doris Niles and Thalia Zanov; the quartet with Betsy Ayres, Louise Scheerer, Ava Bombarger and Ray Hunter, and the Capitol Singers, a company of thirty-five voices. The soloists will be Justin Lawrie and Evelyn Herbert. The theme of the hopelessly love affair between the Princess Flavia and Rupert Rassendyll has been made into a song called "If Love Were All," composed especially for this presentation by William Axt and Martha Wilchinski. It will be sung by Justin Lawrie and Evelyn Herbert. The "Ode to Ruritania" will be sung by the entire ensemble. Alexander Oumansky has arranged several colorful Balkan folk dances for the entire ballet corps.

A Prisma picture of Beethoven's "Moonlight Sonata," depicting an episode in the life of the great composer, with a music setting from the master, will be a music as well as screen event at the Rivoli. Hugo Riesenfeld will present a brief idyllic interlude, "In the Glen," with Miriam Lax, soprano; Lillian Powell and Louise Boslet, dancers. The orchestra will be under the direction of Frederick Stahlberg and Emanuel Baer.

Michel Fokine, who is to have charge of choreographic productions at the Strand hereafter, will make his initial presentation to-day with "Les Sylphides," an impressionistic conception of Chopin's theme. He has devised special scenic and lighting ornamentation for it.

The music side of the Rialto's program will be a production of the "Light Cavalry" as the overture selection, played by the orchestra under the direction of Mr. Riesenfeld and Joseph Littau, with an especially orchestrated waltz composition and the Riesenfeld Classical Jazz selection.

SECOND EDITION OF 'BOHEMIA'

The Park Music Hall will present its second edition of "Bohemia on Broadway" to-morrow afternoon, with new effects, new costumes and new material, all supervised by La Mar Chand, French producer of burlesques, specially imported by the Minsky Brothers for this purpose.

EXHIBIT AT STUDENTS' LEAGUE

There will be an exhibition at the rooms of the Art Students' League of New York at 215 West Fifty-seventh street, this week, a collection of drawings by New York, Paris and London by Messrs. Thomas H. Donnelly and George A. Picken. The exhibition will be open from 10 A. M. to 10 P. M. daily excepting Saturdays, when it will close at 5 P. M.

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